

American Humor
and
Folklore

AMERICAN HUMOR
AND
FOLKLORE

A COLLECTION OF BOOKS PRESENTED
TO THE OLIVER WENDELL HOLMES
LIBRARY OF PHILLIPS ACADEMY,
ANDOVER, MASSACHUSETTS
BY THOMAS YOST COOPER, P. A. 1902
IN COMMEMORATION OF THE FIFTIETH
REUNION OF HIS CLASS

HANOVER, PA:

1952

FOREWORD

(With tongue in cheek and a grain of salt).

When speaking of a collection of books of a single author or of a given subject, phase or period, one usually implies a degree of completeness. In the present instance there has been no such attempt. It should be nearer the truth to describe the puny efforts put forth in this case as resulting in a mere sampling of the humor and legendary lore of our country. Completeness has been out of the question. The proposition is too big. Let the little group of volumes and pamphlets assembled serve rather as a starting point to the consummation of a project of which the surface has here hardly been scratched.

Critics are generally agreed that the characteristic feature of American letters is its humor. Folklore and humor I take it are but different facets of the same object. Doesn't the appearance of such features as Superman, Wonder-Man, Mighty-Mouse and their arch-evil protagonists subjoined to the comic strips attest to this hypothesis?

We inherit a natural tendency to laughter at ourselves and at others from our founding forefathers of European ancestry. We also inherit from them a gift for exaggerating and romancing, or, in plain words, an inner compulsion to stretch factual truth to the breaking point. Our attitude towards veritas determines our individuality.

Immigrants of other continents, forced or otherwise, also contributed to the common amalgam, not to mention the native Indians whose myths and way of life exerted due influence upon the growth of American traditions.

A special emphasis, however, must be placed upon the grass-root culture which sprang from the fertile soil fullgrown—bare-footed, wearing homespun jeans and galluses, a cud of tobacco in the cheek, and a knack of imbibing corn from a jug swung over the shoulder. There was a pathetic lack of literacy but a physique with well-developed biceps and shanks. This sort of culture was not the result of book "larning." It found its outlet in salty proverb, horseplay, and tall story.

Ben Franklin's predicting in his Poor Richard almanac the death of a rival and then solemnly announcing his demise on the very day foretold, and his prudent advice in pithy sayings come to mind as apt illustrations.

You will find craftier wit and subtler cruelty in the European style of humor, and its folklore, it is sometimes said, was invented to frighten youth into unquestioned submission to religious and man-made laws. The typical legend is most likely to be a tale of witches' brew, dragons and hellfire, and man's enemies are overcome and problems solved by fairy spells and incantations. The hard-pressed settler soon learned that good fairies remained in their ancestral homelands and practical down-to-earth measures were needed for taming the wilderness. A double-bitted axe and long-barreled rifle at hand were better than genii in a bottle. When faced with overwhelming difficulties and dangers, his Bible for faith and an unflinching sense of humor served the pioneer well as a saving grace, helping to keep the trigger finger cool and the pulses steady.

Abetted by authors who prefer to lard their narratives with anecdotes, amusing, trifling and sometimes unauthentic, Americans tend to turn the significant or picturesque personages of history into legendary figures.

Ben Franklin becomes a symbolical pinchpenny who amuses himself in Polonius fashion with utterance of wise saws and modern instances that when put to use will make everyone "healthy, wealthy and wise;" while as his antithesis Franklin Roosevelt, a Frankenstein spendthrift to some and Santa Claus to others, represents a modern Robin Hood who despoils wealthy Peter to enrich poor Paul without any effort or initiative on Paul's part.

A marvel of truth, probity and patriotism is the Father of His Country to us, but to his contemporary John Adams something a little lower than an angel—a Julius Caesar perhaps rather than a Cincinnatus who longed to sheath his sword and retire as a gentleman farmer to his plantation on the Potomac where he might apply to homegrown products his celebrated iron choppers, those dentures which give his profile

the four-square and humorless appearance of Dick Tracey, cartoon detective.

Andy Jackson originated the trend for the party in power to get while the getting is good, while Hamilton anticipated Senator Taft as Mr. Republican and set up as our shining ark of the covenant the Almighty Dollar which he established on a sound basis till later financial wizards squandered the substance and left the shadow of its one-time radiance.

Jefferson owes his fame chiefly as founder of the Fourth of July, but in great part also to his inventive genius. With Ben Franklin and Tom Edison he helps make up a trio who turned out more gadgets than any other three individuals in world history.

Rancher Teddy Roosevelt set the pace for Hopalong Cassidy and other show-offs of fiction or otherwise and thus became a fourth of the colossal busts given granite immortality on Mt. Rushmore.

There are some chief executives who came from baronial estates, but the surest route to the White House starts from a log cabin. This is held a truism among us. Lincoln was never ashamed of his lowly origin nor of his archaic Western accent. Allegory and parable came natural to him. No situation was too difficult if he could meet it with an appropos anecdote. If he talked too much informally, it wasn't because he didn't know how to curb his tongue when the occasion demanded. He who entertained visiting delegations with off-color stories also wrote the Gettysburg dedicatory remarks and the second inaugural address. As a young man he may have looked like Al Capp's drawings of Little Abner of Dog Patch. Maturely developed the chisel of a Michael Angelo was needed to do him full justice, and but for a few centuries intervening the artist could well have utilized Abe Lincoln as model for his godlike sculptural creations.

Buffalo Bill, buckskin-clad, death-defying Wild West scout, has been taken to the heart of American youth who turned the serious business of chasing Indians or being chased by them into a stimulating pastime of our playgrounds. The James Boys became mythical figures not because they

killed and robbed but rather because they appeared to outwit detectives on their trail and thus taught kids the exciting and never-tiring game of cops and robbers. Improvised sports such as these are dated. They no longer suffice us. Organized athletics replace them, maybe for the better, maybe for the worse. Too many of us play baseball—vicariously from the grandstand, and football in similar fashion, like spectators of gladiatorial combats in the Roman Colosseum.

Americans may lionize people who accomplish things: a Clarke Gable or Mary Pickford of the movies, a Milton Berle of television, a Babe Ruth or Joe DiMaggio on the diamond, a Jack Dempsey in and out the boxing ring, an Arthur Godfrey spoofing radio, Henry Ford in his horseless carriage, the Delaware Duponts shouldering our powder keg, the two Dayton bicycle makers who provided us with wings, or wise old Bernard Baruch giving counsel from a park bench. That doesn't signify these select are exalted to Olympian heights. Rather they are initiate to the communal ranks on a basis of equality, friends and brothers to everyman and everyman their brother and friend.

We may appreciate and respect an individual for his unselfish service to country and fellowman, but it is for altogether different qualities that he becomes a part of our American traditions. We feel a closer kinship with an Abe Lincoln or a Teddy Roosevelt when we see in them traits of human nature, not that exalt but bring them down to a level where we can address them by their colloquial names. That's how we like our heroes. We want them close, but with the American mind's genius for exaggeration we also want them large in size, large in quality. If a man is strong, we magnify his strength; if crafty, his cunning; if wise, his wisdom; if kind, his generosity; if friendly, his bonhomie.

Our great who personify the traits dear to us become in time legendary as well as historic figures. We have our allegorical heroes also who represent the occupational groups: John Henry, hammer-wielding steel driver; Paul Bunyan, mighty north woods logger; Mike Fink, last of the boatmen;

Johnny Appleseed, glorified tramp; and Pecos Bill, Texas cowboy extraordinary, some real, mostly imaginary personalities.

Tall men make tall stories, and if we are to put any faith in American humor and legend our favorite narratives are tall as Iowa corn and not infrequently, as corny.

An early rhymster boasting the pseudonym of "A. Hafahawrss Hafanallegater" sets the pace with lines like these in Marsh's Crystal Palace Comic Almanac for 1854:

Go roll a prairie up like cloth,
 Drink Mississippi dry,
Put Allegheny in your hat,
 A steamboat in your eye,
And for your breakfast, buffalo,
 Some five and twenty fry.

Go kill the whole Camanche tribe,
 Some day before you dine;
Pick out, to make your walking stick,
 A California pine;
And then turn round, and frown so dark,
 The sun won't dare to shine.

Go, whip a ton of grizzly bears
 With nothing but a fan;
And prove yourself, by all these feats,
 To be a western man;
And you can write a poem grand
 If anybody can.

The unique flavor of the natively American thing, according to Max Eastman, is "not that her primitive humor is exaggerative, but that her primitive exaggerations were humorous."

It flatters our ego, on the other hand, when we can exaggerate deeds of daring, dangers, catastrophies and disasters if we happen to survive them. A Johnstown flood becomes another deluge; a New York blizzard, a return to the ice age; a Chicago fire blazes into a Dantesque inferno; a San Francisco earthquake, a Florida typhoon, a Kansas twister push this stale and unprofitable sphere back to chaos and primeval flux.

It is important to remember we formed a part of the British Empire for as long a period before we achieved independence as number the years following 1776 when we were

free to develop our own nationality. The early writers of New England and New York remained to all intents and purposes part of the English tradition. Our first distinctive American humor began to appear during the first half of the nineteenth century in the local press and ephemeral publications, the work of newspaper editors and members of the learned professions, especially the law. As a result provincial types were lampooned by those who knew them best, how they lived and how they spoke: the Down Easterner, the Pennsylvania Dutchman, the Georgia Cracker, the Indiana Hoosier, the Southern Colonel, the rural Sam Slick, the Kentucky Hillbilly, the California Gold Miner, the Nebraska Homesteader, the Texas Gun Man, and the New Mexico Halfbreed. The Knickerbocker Magazine and the Spirit of the Times reflect these characterizations in their pages.

Natives poke fun at foreigners because they are different. To our provincials all foreigners were like Bret Harte's "Heathen Chinee," peculiar, and hence the butts of clumsy jokes, sometimes of a physical nature, as might be expected in an unlettered and rowdy community. This sort of humor runs through the early comic almanacs.

As our sense of humor matured publications like Vanity Fair, devoted to politics and social satire, appeared, in the mid-century, followed by Puck and Judge weeklies in the 1870's and '80's. Life provided a fresh collegiate outlook, and with Puck and Judge and Smart Set continued into the present century. The first World War brought drastic changes and new developments resulting in greater national self-consciousness and self-examination. The American Mercury and The New Yorker, ultra-sophisticate and urbane, rose to the occasion at this stage of our growth.

Not until the Twentieth century did our outstanding legendary figures, like American balladry, find place between the covers of books. Previously they stalked through elementary sagas shadowy yet persistent and tenacious of life, or were borne by word of mouth on the lips of the idle and the illiterate, from campfire to campfire and from cabin to field and field to cabin. They were at liberty then, known only by

hearsay. Now that they have been caged and confined, studied and dissected, they have lost something of the vitality, glamour and animation they had when they kept to the open road and trampled up and down the land.

The remarkable growth of business concerns, of educational institutions, of libraries, of hospitals, of railroads, of automobile and airplane factories, of farm machinery and agricultural production, of motion pictures, radio, and television, each constitutes a saga in the all-inclusive sum of sagas that makes up the history of our miraculous country and its traditions. It is no less thrilling to read of the rise of Sears, Roebuck & Co., from the sale of a job-lot of watches to its present far-flung status than of Daniel Boone or Davy Crockett matching cunning and courage with a Redskin.

Marveling at the great diversity of American humor, a writer in the London Times Weekly Review says: "In its origins American humour represented the tough independence of the pioneer days; it faced life with a determination not to be imposed upon by it and its weapons were irony and a deliberate crasness in the face of the old and the civilized, as well as the new and the unknown. Mark Twain, armed with an intentioned irreverence, travelled facetiously to the Court of King Arthur, and Will Rogers, spinning his rope and evolving his homespun philosophy, was of the same tradition.

"But then there is Peter Arno and the sophistications of the New Yorker. There are the exquisite subtleties of James Thurber, the almost pantomime humour of Abbott and Costello; the sly wisecracks of Bob Hope; the inspired lunacy of the Marx Brothers; and . . . the exuberant talents of Danny Kaye."

Referring to Jerry Lewis of the Martin and Lewis team, his task is described as giving the public "the kind of entertainment the eighteenth century used to get from Bedlam, Bedlam with a touch of the zoo thrown in."

Humor in the field of the drama has been considered outside the limits of the present collection. American stage entertainment of a unique nature probably began with the Minstrel show. Drama as a fine art has not kept pace with

the development of our prose and poetry. Plays based on books such as "Uncle Tom's Cabin" and "Little Lord Fauntleroy" gave the world of imagination lasting popular character creations, but shows like "Aaron Slick of Punkin Crick" or "Abie's Irish Rose" would hardly be called comedy productions of notable quality. Not until O'Neill came along in the present century could we claim a dramatist worthy of the name. Comedies like "The Show-Off" and "The Man Who Came To Dinner" hold promise for the future.

The American playwright, song writer and composer, however, have evolved a new medium of richest texture. Our native brand of musical comedy yields fame and fortune to the top producers. Rodgers and Hammerstein will surely stand beside Gilbert and Sullivan in the annals of the stage. Their productions bring to ripe maturity the early intimations of American legend and humor. The witty conceits, neat turns, traditional patter, dance and artificial plot of the English classics are noticeable by their absence this side of the Atlantic. The fun of our musical comedies is broader, more spontaneous, contingent upon spirited action, descriptive ballet and felicitous candor of characterization.

Nor have I taken into account that vast deluge of fantasy poured forth from the presses of Beadle, Tousey, Munro, and Street & Smith for juvenile consumption, particularly during the 1880's and '90's, with its quaint brand of legendary heroes—Cap Collier, Old Sleuth, Deadwood Dick, Nick Carter, Frank Merriwell, Frank Read, Jr., and the like, all figments of a disordered imagination, not to mention the frenzied projection of such made-to-order real-life characters as Frontiersman Bill Cody and Bandit Jesse James. In a mock review of a half-dime novel in No. 5, Book the First of *The Lark*, Gelett Burgess tells of this type of fiction and of "the unspeakable comic tales—Shorty In Search Of His Dad and Muldoon And The Twins, in every phase of horse-play, riotous with humor of the order of that of the suddenly removed chair."

With the country's growing participation in international affairs following the two World Wars, a sinister note has infiltrated our native humor which in the early years was

crude, rugged, uninhibited and boisterous maybe but provocative and undefiled. What passes for humor at night spots and on the stage has come out in the open in books and periodicals to an alarming extent. Devoted to banality and ribaldry the jokes and pictures appeal only to the lowest tastes of the indiscriminating.

We accept too frequently as humor cheap gags turned out by mass production. We no longer exercise our individual demand for fun but as in the case of athletics we take our laughter by proxy as it is siphoned off to us at the whim of a disk-jockey. If you doubt this, consider for yourself what is really funny in the average radio or television program which needs the sycophantic "hand" given the narrator by the studio audience at the M. C.'s prompting to put it across. Perfect timing for perfect twaddle.

But enough of this dingdong. If the chef de cuisine has garnished his dish, let the feast be spread. The proof of the pudding is the eating thereof.

T.Y.C.

1

ADAMS, CHARLES F. Leedle Yawcob Strauss and Other Poems. With 65 illustrations by "Boz." First edition, 8vo, gilt decorated green cloth. Lee and Shepard, Boston, 1878.

2

ADAMS, FRANKLIN P. Column Book Of F. P. A. First edition, red cloth, paper labels, 8 3-4 x 4 3-4 inches, column-shaped. Decorated end-pages. Articles and poems ranging from 1905-1927. Doubleday, Doran & Company, Inc., Garden City, N. Y. 1928.

3

ADAMS, JOEY. From Gags to Riches, An Autobiography. Illustrations by 23 artists of period. First edition, second printing, 8vo, pink decorated cloth. Published by Frederick Fell Inc., New York, 1946.

4

ADAMS, SAMUEL HOPKINS. A. Woollcott, His Life and His World. First edition, 8vo, cream buckram, with d.w. Illustrated with 15 pages of half-tones on sized paper. Reynal & Hitchcock, New York, 1945.

5

ADE, GEORGE. Fables In Slang, illustrated by Clyde J. Newman. First edition, 16mo, uncut, decorated yellow cloth. Reprinted from The Chicago Record. Herbert S. Stone and Company, 1900.

6

ADE, GEORGE. Knocking The Neighbors. Illustrated by Albert Leverin. First edition, inscribed by author, 12mo, dark brown cloth. Doubleday, Page & Company, 1912.

ALVORD, THOMAS G., JR. Paul Bunyan and Resinous Rhymes of the North Woods. Written and illustrated by Thomas G. Alvord, Jr. First edition (No. 70 of 166 copies). 8vo, blue cloth with gilt lettering. The Derrydale Press, New York, 1934.

ANDREWS, MARY RAYMOND SHIPMAN. The Perfect Tribute. Original edition. Published, September 1906. 12mo, bound in boards with linen spine; cut of Lincoln on front cover and frontispiece. Charles Scribner's Sons, New York, 1907.

ANONYMOUS. The Adventures Of Daniel Boone, The Kentucky Rifleman, by the Author of "Uncle Philip's Conversations." 16mo, original cloth with frontispiece. D. Appleton & Co., 200 Broadway, New York, 1844 (cl843).

ANONYMOUS. The American Joe Miller or the Jester's Own Book, being a Choice Collection of Anecdotes and Witticisms. With frontispiece, small 8vo, pictorial yellow boards, green endpapers. Fisher & Brother, Publishers, Philadelphia, n.d.

ANONYMOUS. The Aurora Borealis, or Flashes of Wit. Two volumes in one. Small 8vo, bound in calf. Frontispiece shows eight prominent actors of day. With etchings by D. C. Johnston. Published by editor of Galaxy of Wit, Boston, 1831. With Tom Brown's Jest Book, Edward Duncombe, London, n. d.

ANONYMOUS. Ps And Qs. Humorous verse and prose purportedly written by five wits of Boston, pictured on the front cover. First edition, 16mo, original printed boards. Bowles & Dearborn, 50 Washington Street, Boston, 1828.

13

ASWELL, JAMES R. *Native American Humor*. Edited by James R. Aswell, illustrated by Leo Hershfield. First edition, 12mo, uncut, blue cloth with pictorial end-papers and d.w. Harper & Brothers Publishers, New York, 1947. The appendix contains a valuable list of autobiographical notes on individuals "who have made their contributions to the heritage of American humor."

14

AUSTIN, WILLIAM. *Literary Papers Of William Austin*, with a biographical sketch by his son James Walker Austin. 8vo, blue cloth. One of 250 copies printed. Contains "Peter Rugg, the Missing Man" and other articles. (First printed in Buckingham's "New England Galaxy," Sept. 10, 1824.) Little, Brown, and Company, Boston, 1890.

15

AVERY, S. P. *The Harp of a Thousand Strings; or, Laughter for a Lifetime*. S. P. Avery, editor and engraver. First edition. Stories by Henry Taliaferro Lewis, George W. Harris (Sut Lovingood), and Lewis Carroll. 12mo, decorated gray cloth. Figure of pre-Civil War Uncle Sam on page 3. Dick & Fitzgerald, New York, (1858).

16

BAKER, SERGEANT GEORGE *The Sad Sack, His Biography in 115 Cartoons from Yank Magazine*. Introduction by Sgt. Marion Hargrove. First issue, 8vo, red cloth, decorative d.w. Simon and Schuster, New York, 1944.

17

BALDWIN, JOSEPH G. *The Flush Times of Alabama and Mississippi*. First edition, with "said" repeated in lines 9 and 10, page 107. 12 mo, wine-colored cloth, illustrated by J. McLake. "Perhaps the most significant volume of humor by a Southerner before the Civil War was *The Flush Times of Alabama and Mississippi*."—C.H.A.L. D. Appleton and Company, New York, 1853.

BANGS, JOHN KENDRICK. A House-Boat on the Styx. Illustrated by Peter Newell. First edition, 12mo, green decorated cloth. Harper & Brothers, New York, 1896.

BANGS, JOHN KENDRICK. The Idiot. Drawings by E. T. Richards. First edition, 16mo, green cloth. Harper & Brothers, New York, 1895.

BARNUM, P. T. The Life Of P. T. Barnum, Written By Himself. First edition, cloth, engraved frontispiece of Barnum and wood engravings in text. Redfield, New York, 1855.

BEEBE, LUCIUS. Snoot If You Must. Drawings by Rea Irvin. First edition, 8vo, gray cloth, with d.w. D. Appleton-Century Company, New York, 1943.

BEER, THOMAS. The Mauve Decade. First edition, 8vo, purple boards, linen back, paper labels, Famous opening: "They laid Jesse James in his grave and Dante Gabriel Rosetti died immediately." American Life at the end of the 19th century. Alfred A. Knopf, New York, 1926.

BELLAMY, EDWARD. Looking Backward 2000-1887. 250th Thousand (copyright 1888-89). 8vo, green cloth. Houghton, Mifflin and Company, Cambridge, 1890.

BEMELMANS, LUDWIG. Dirty Eddie. First edition, 12mo, blue cloth with d.w. The Viking Press, New York, August 1947.

BEMELMANS, LUDWIG. Hotel Splendide. With pictures by the author. First edition, 8vo, gray cloth, with dust cover and decorated end-papers. Viking Press, New York, 1941.

26

BENCHLEY, ROBERT. *Benchley Beside Himself*. With drawings by Gluyas Williams and photos from movie shorts. First edition. Selections from earlier writings. 8vo, green cloth with d.w. Harper & Brothers, New York, 1943.

27

BENCHLEY, ROBERT. *The Treasurer's Report and Other Aspects of Community Singing*. Drawings by Gluyas Williams. First edition, 8vo, black cloth, with pictorial endpapers and d.w. Harper & Brothers, New York, 1930.

28

BENET, STEPHEN VINCENT. *The Devil And Daniel Webster*, by Stephen Vincent Benet, with drawings by Harold Denison. First edition. Limited to 700 copies. Signed by author and artist. Boxed, 8vo, red gilt decorated composition covers. The Countryman Press, Weston, Vt., (1937).

29

BENNETT, EMERSON. *Mike Fink; Legend Of The Ohio*. Revised edition, 8vo, J. A. & U. P. James, Cincinnati, 1853.

30

BENSON, SALLY. *Junior Miss*. First edition, 12mo, green cloth with labels and decorated d.w. Random House, New York, (1941).

31

BERLE, MILTON. *Out Of My Trunk*. Illustrated by Bill Crawford. First edition, small 8vo, gray cloth with pictorial d.w. Grayson Publishers, Inc., New York (1945).

32

BIERCE, AMBROSE. *The Cynic's Word Book*. First edition, 8vo, decorated green cloth. Extending through "L". Doubleday, Page & Company, New York, 1906.

33

BILLINGS, JOHN D. Hardtack And Coffee, or The Unwritten Story Of Army Life. Illustrated by Charles W. Reed. First edition, Embellished front cover and spine, 8vo, brown cloth. George M. Smith & Co., Boston, 1887.

34

BLAIR, WALTER. Tall Tale America, A Legendary History of Our Humorous Heroes. Illustrated by Sgt. Glenn Rounds. First issue, 12mo, gray cloth with d.w. and decorated end-papers. Coward-McCann Inc., Publishers, (1944).

35

BOK, EDWARD. The Americanization Of Edward Bok. The Autobiography of a Dutch Boy Fifty Years After. With illustrations. 8vo, blue cloth. Charles Scribner's Sons, New York, 1920.

36

BONNER, WILLARD HALLAM. Pirate Laureate: The Life & Legends Of Captain Kidd. First edition, 8vo, green cloth, with pictorial d.w. Rutgers University Press, New Brunswick, N. J. 1947, A. D.

37

BOTKIN, B. A. A Treasury of American Folklore. Edited by B. A. Botkin. Foreword by Carl Sandburg. 500 stories, 100 songs. First edition, 8vo, light tan cloth with d.w. Crown Publishers, New York, 1944.

38

BRADFORD, ROARK. This Side of Jordan. With drawings by Erick Berry. First edition, 8vo, cloth spine, decorated boards, decorated end-papers, d.w. Harper & Brothers, New York, 1929.

39

BROWN, HARRY. Artie Greengroin Pfc. First edition, with 10 illustrations and jacket design by Warren Chappel. 16mo, pastel green cloth. Alfred A. Knopf, New York, 1945.

BROWNE, CHARLES F. Artemus Ward, His Travels. Illustrations by Mullen. First edition, 12mo, brown cloth. Cut facing page 116 caricature of Brown himself. Carleton, Publisher, New York, 1865.

BROWNE, CHARLES F. Artemus Ward in London and Other Papers, illustrated by J. H. Howard. First edition, 12mo, blue cloth. G. W. Carleton & Co., New York, 1867.

BROWNE, CHARLES F. Artemus Ward His Book. First edition, with Noyes book plate, 12 mo, green cloth. Illustrated by H. L. Stephens. Carleton, publisher, New York, 1862.

BROWNE, C. F. Artemus Ward, His Book. With comic illustrations. Second edition, with I on spine as companion volume of His Travels. 12mo, green cloth, with Neva and Guy Littell bookplate. Carleton, Publisher, New York, 1866. (c1862).

BROWNE, KEN. Annual 1843 Army Laughs. Compiled by Corp. Ken Browne. 12mo, pictorial paper covers. Numerous illustrations. Crestwood Publishing Co., Buffalo, N. Y., 1943.

BROUGHAM, JOHN. A Basket of Chips. With illustrations by J. McLenan. First edition, engraved and printed title-pages, 12mo, purple cloth. Bunce and Bro., New York, 1855.

BUEL, J. W. The Border Outlaws, The Younger Brothers, Jesse and Frank, James, Etc. Pictorial paper covers. "The Younger Brothers, Bank and Train Robbers Of The West" in red type on front cover. Illustrated. M. A. Donohue & Company, Chicago—no date.

BUEL, J. W. *Heroes Of The Plains, Or Lives And Wonderful Adventures of Wild Bill, Buffalo Bill, Kit Carson, Capt. Payne, Capt. Jack, Texas Jack, California Joe, and others.* Illustrated in colors and black and white. 8vo, silver decorated pebbled blue cloth. N. D. Thompson & Company, New York & St. Louis, 1883.

BUNNER, H. C. "Short Sixes", Stories to be Read While the Candle Burns. Illustrated by C. Jay Taylor, F. Oppen, and S. B. Griffin. First edition, in rare half-cloth, half-tapestry binding, with A.L.S. of artist, C. J. Taylor, tipped in. PUCK, Keppler & Schwarzmann, New York, 1891.

BURDETTE, ROBERT J. *The Rise and Fall of the Mustache and Other "Hawk-Eyetems"*, illustrated by R. W. Wallis. First edition. Contains "The Romance of the Carpet." 8vo, red cloth. Burlington Publishing Company, Burlington, Iowa, 1877.

BURGESS, GELETT. *Are You A Bromide? or, The Sulphitic Theory.* Decorations by author. First edition, with L. S. by author tipped in, 12mo, gray boards with label. B. W. Huebsch, New York, 1906.

BURGESS, GELETT. *The Lark and The Epi-Lark, Together 25 numbers.* Gelett Burgess, editor. 12mo wrappers as issued in board slip case. Nos. 1 and 2 second issues. With supplements and tables of contents. William Doxey, San Francisco, 1895-1897.

BURNHAM, GEORGE P. *The History of The Hen Fever, A Humorous Record.* 6to, in original black cloth with gilt design. James French and Company, Boston, (1855).

53

BURNS, WALTER NOBLE. *The Saga Of Billy The Kid*. First edition, 8vo, green cloth with pictorial end-papers. Doubleday, Page & Company, New York, 1926.

54

BUTLER, ELLIS PARKER. *Pigs is Pigs*. Illustrations by Will Crawford. First edition, third impression, small 8vo, decorated cloth. McClure, Phillips & Co., New York, 1906.

55

CABLE, GEORGE W. *Old Creole Days*. First edition, 8vo, decorated brown cover, with song and melody, "Malvina", signed by G. W. Cable, tipped in. Charles Scribner's Sons, New York, 1879.

56

CANIFF, MILTON. *Male Call*. 112 Of The GI Comic Strips By That Name. Featuring The Effortless War Activities Of Miss Lace. First edition, Portfolio-shaped, bound in yellow illustrated boards. Simon and Schuster, New York, 1945.

57

CAPP, AL. *The Life And Times Of The Shmoo*. By Al Capp, Cartoonist. "A cultural event of enormous significance." —New York Times. First edition, quarto size, colored pictorial paper covers. Simon and Schuster, New York, 1948.

58

CARLETON, WILL. *Farm Ballads*. First edition, large 8vo, richly gilt decorated cloth. *Betsy and I Are Out, Over the Hills to the Poor-House, etc.* Letter signed by author tipped in. Harper & Brothers, New York, 1873.

59

CASE, CARLETON B. *Ford Smiles*. All the best current jokes about a rattling good car. Gathered by Carleton B. Case. First edition, 12mo, heavy paper. Shrewsbury Publishing Co., Chicago, 1917.

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60

CERF, BENNETT A. The Pocket Book Of War Humor. Edited by Bennett A. Cerf. First edition, 16mo, stiff, pictorial covers, illustrated. Pocket Books, Inc., New York, (1943).

61

CERF, BENNETT. Shake Well Before Using. Illustrated by Carl Rose. First edition, 8vo, yellow cloth with decorated dust jacket. Simon and Schuster, New York, 1948.

62

CERF, BENNETT. Try and Stop Me, A Collection of Anecdotes. Illustrated by Carl Rose. First edition, second printing, 8vo, pastel green cloth. Simon and Schuster, New York, 1944.

63

CHASE, ILKA. Past Imperfect. First edition, 8vo, red buckram, decorated dust wrapper. Doubleday, Doran & Company, Inc., New York, 1942.

64

CHURCHILL, ALLEN. All In Fun, An Omnibus of Humor. First edition, thick 8vo, red buckram, d.w. Robert M. McBride & Company, New York, 1940.

65

CLARK, CHARLES HEBER. Out Of The Hurly-Burly; or Life In An Odd Corner, by Max Adeler, with 400 illustrations by A. B. Frost, etc. First edition, 12mo, brick red cloth. George Maclean & Co., Philadelphia, 1874. .

66

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HOOPER, JOHNSON J. *Captain Simon Suggs*, together with "Taking the Census," etc. Illustrated by Darley. First edition, 8vo, new covers, title-page restored. Frontispiece (portrait of Capt. Suggs) and few pages of text at end missing. "This is a notable American contribution to the literature of roguery as defined by Frank W. Chandler."—Blair. Carey & Hart, Philadelphia, 1845.

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matters, the unutterable ponderings of Walter the Doubter, the Disastrous Projects of William the Testy, and the Chivalric Achievements of Peter the Headstrong, the Three Dutch Governors of New Amsterdam; being the only Authentic History of the Times that ever hath been published. By Diedrich Knickerbocker. Third edition. Fronts by C. R. Leslie and W. Allston. Half-leather, 16 mo, with marbled edges and end-papers and Anah Yates bookplate. M. Thomas, Philadelphia, 1819.

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IRVING, WASHINGTON. (With James K. Paulding and William Irving) Salmagundi; or the Whim-Whams of Lancelot Langstaff, Esq. and Others. Woodcut portrait. 20 parts in 2 vols., 16mo, contemporary boards and leather backs. A complete set bound up from the original parts (1807-1808), with the signature of each part running no further than A4 or B. Indexes to each volume bound in. The editions of the first 12 parts are indicated as "Second," "Third," "Fourth," and "Fifth." In the last 8 parts (Nos. "XIII"—20) no editions are indicated. In No. 12, which is designated as "No. 2, Vol. 2," p. 248, appears the wrong statement, "End of the First Volume." D. Longworth, New York, 1808.

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